

West Hollywood, Cal. 1983



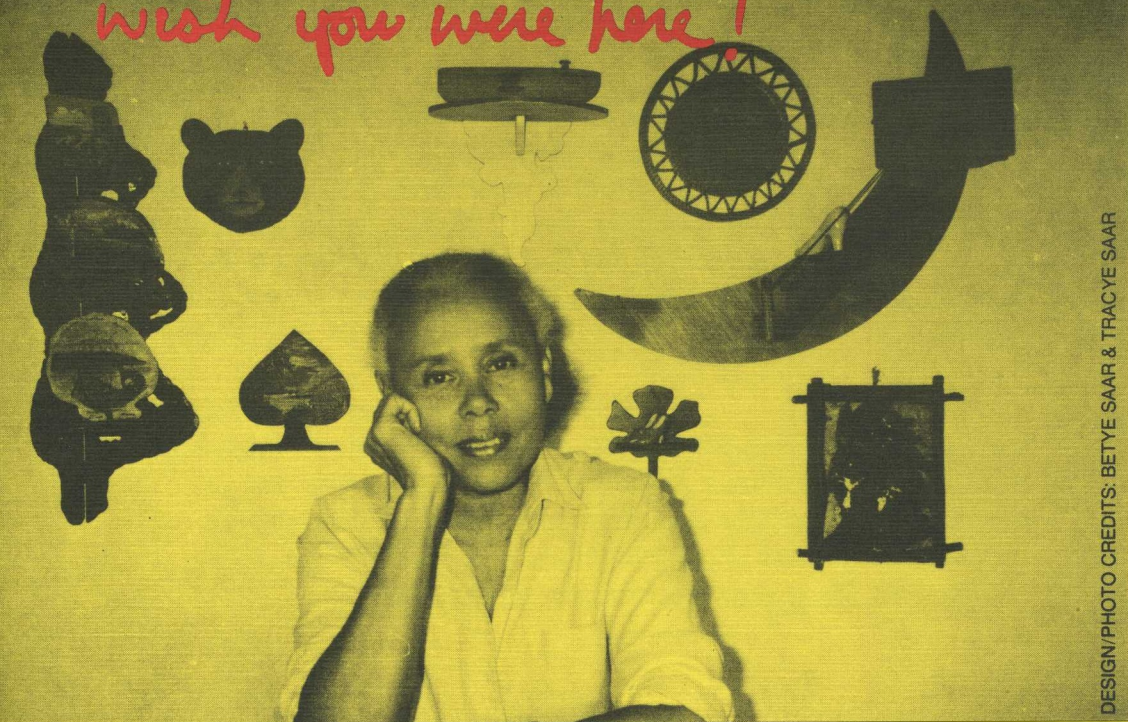
Philadelphia, PA. 1984



Maui, HI 1985



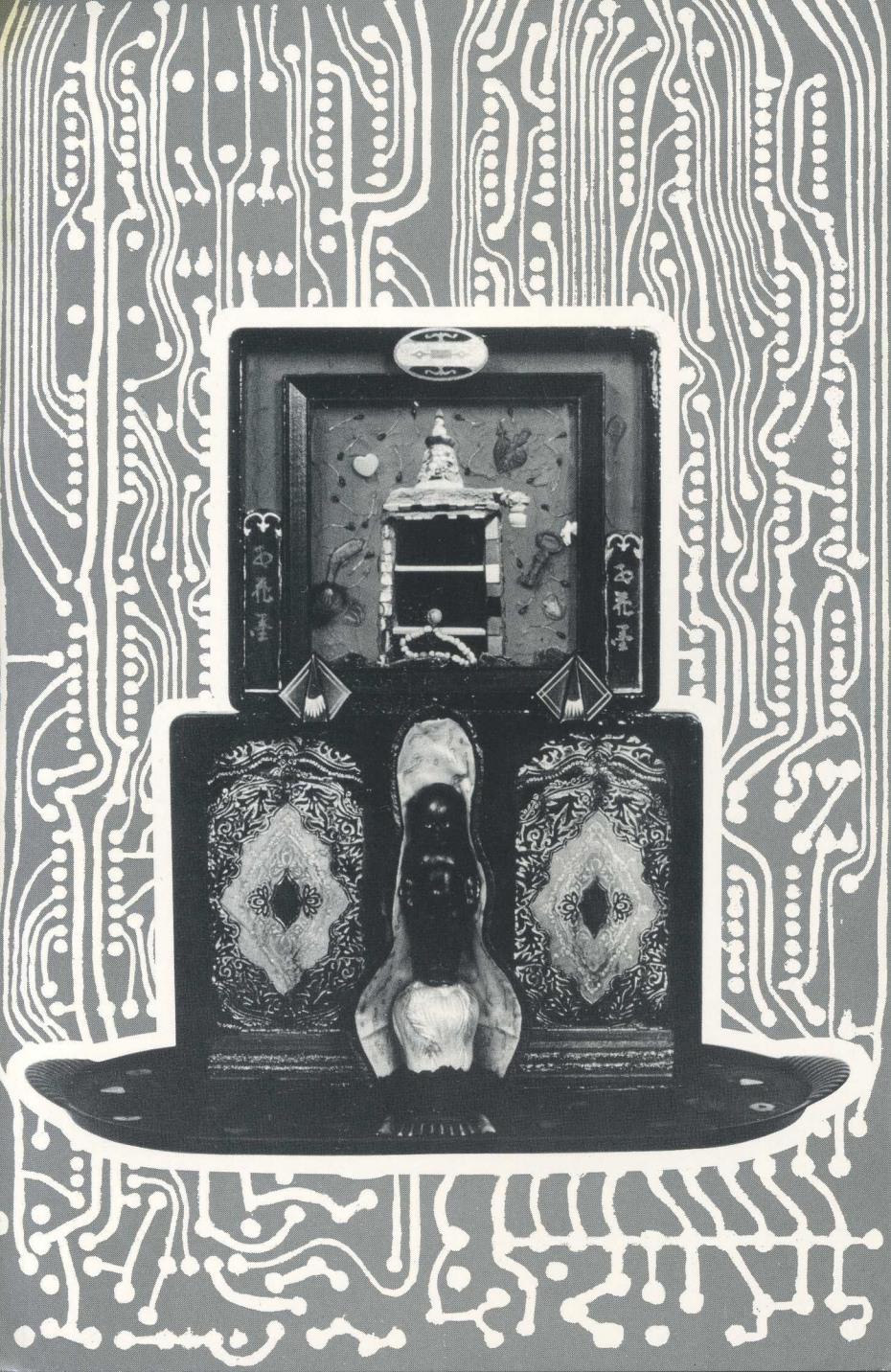
wish you were here!





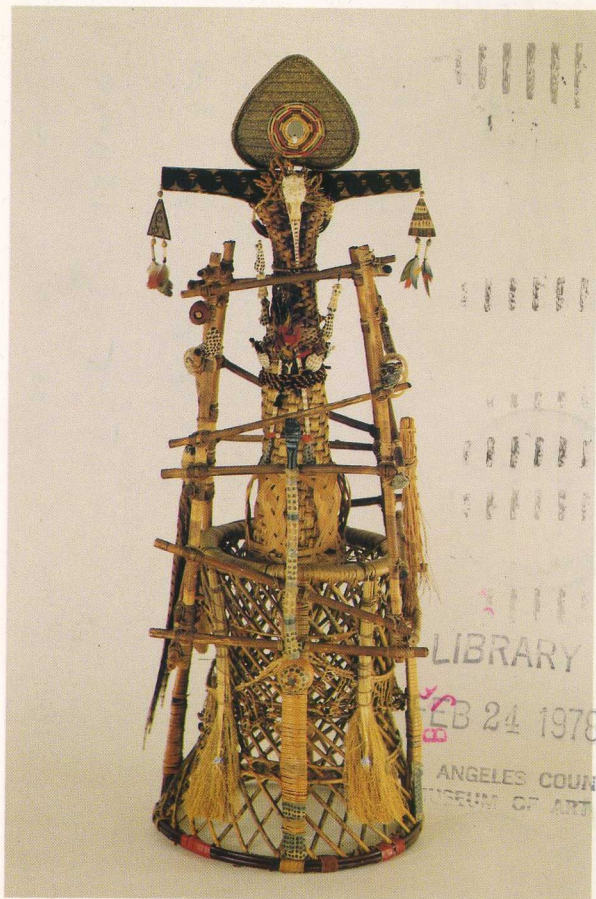


Betye Saar, SPIRITCATCHER 1976-77

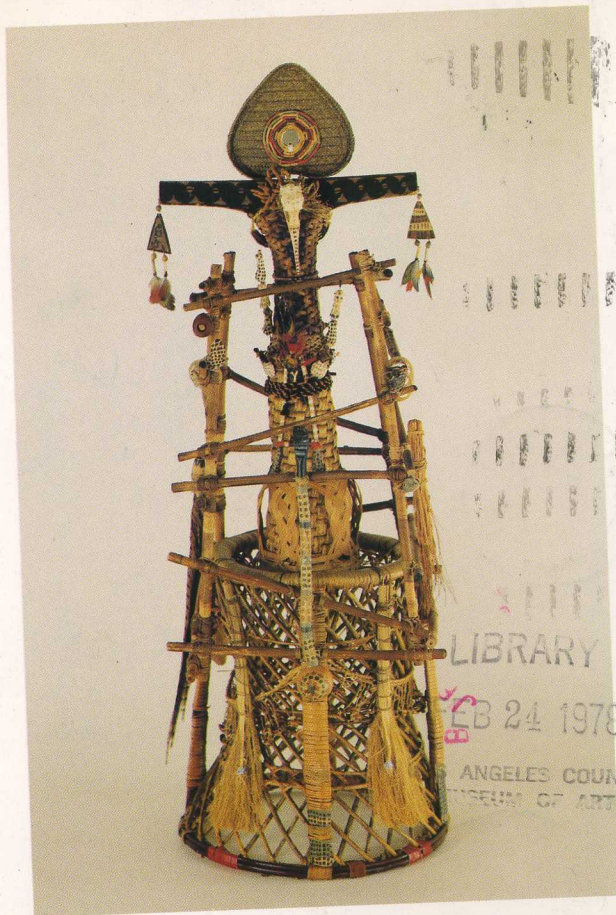


ONE-MAN

SAAR, BETYE



BETYE SAAR
Spirit Catcher, 1976-77
mixed media assemblage, 45"x18"x18"



BETTYE SAAR
Spirit Catcher, 1976-77
mixed media assemblage, 45"x18"x18"



Betye Saar
CAGE

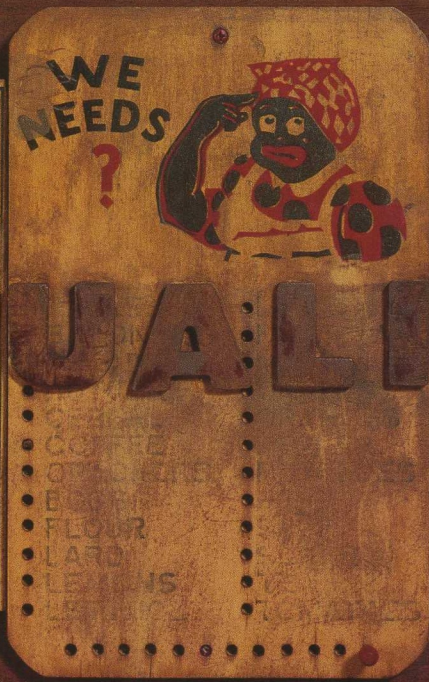
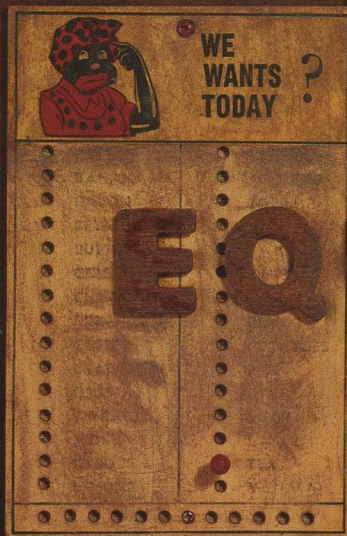
November 6 - December 23, 2010

OPENING RECEPTION
Saturday, November 6, 2010
4:00-6:00pm

Exhibition catalogue with an essay
by George Lipsitz.

Michael Rosenfeld Gallery
New York





LEST WE FORGET

THE FRAGILITY OF SMILES

THE STRENGTH OF TEARS



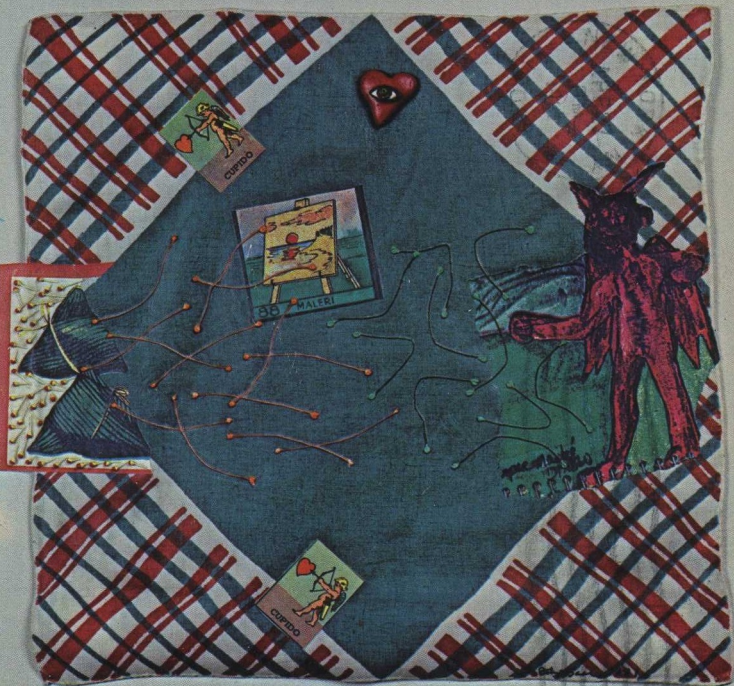
OF THOSE WHO TOILED.

OF STRANGERS LOST AT SEA

THE FIERCENESS OF LOVE



EXTREME TIMES CALL FOR EXTREME HEROINE



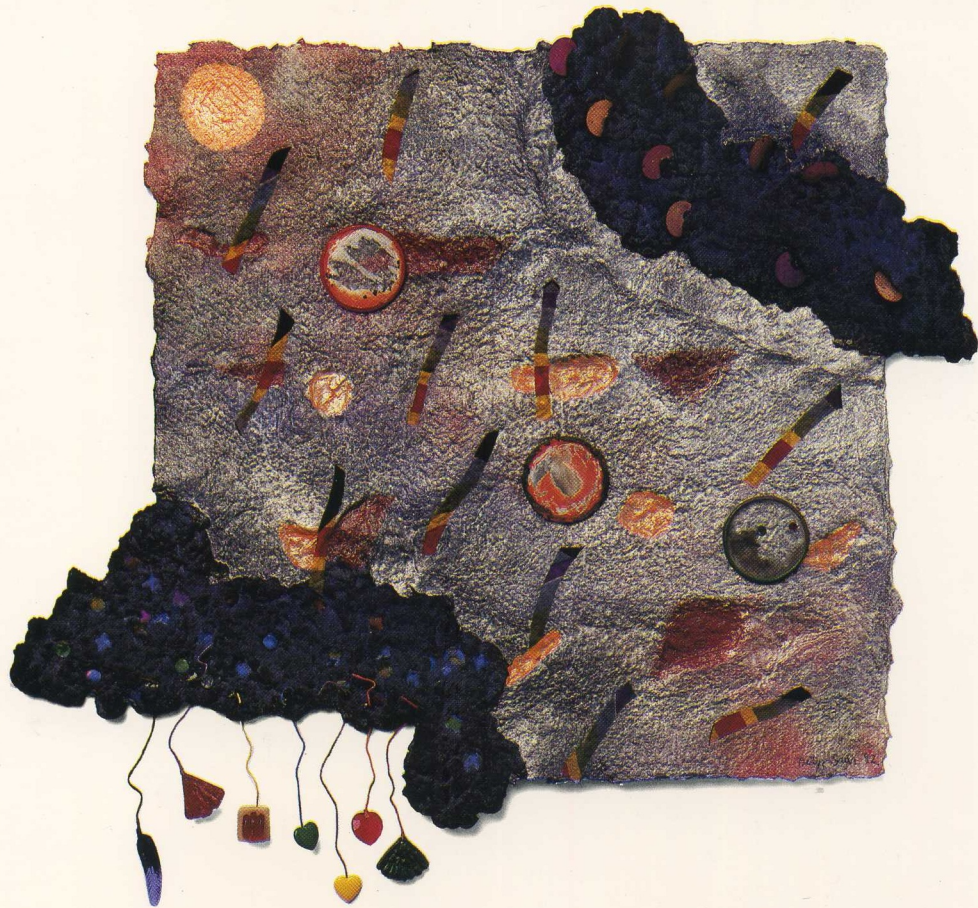
B E T T Y E S A A R

3801 WEST TEMPLE
POMONA, CALIFORNIA 91768
Telephone 714/698-4567



Pennsylvania Toleware
Folk Art USA 15c

Los Angeles County Museum
of Art
5905 Wilshire Blvd.
Los Angeles, Calif. 90036



BETYE SAAR

"Memory of the Future," 19" x 21" 1982. Mixed media on hand-made paper.



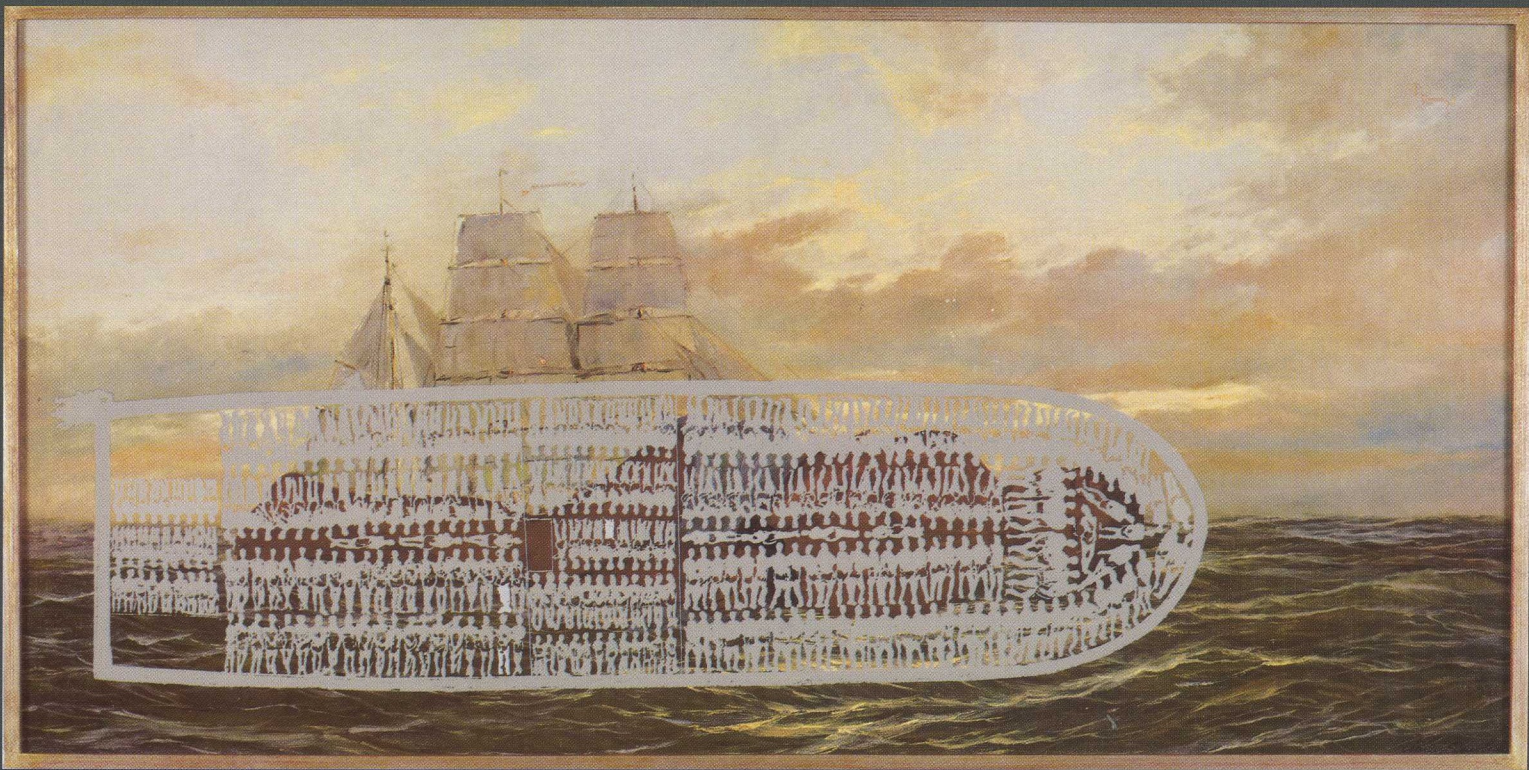


BETYE SAAR "Reckless Romance," 1981
25-1/2 x 22-1/4 collage/assemblage on paper



26 1979
COUNTY OF ART

BETYE SAAR: ASSEMBLAGES AND COLLAGES APRIL 5 to MAY 13, 1979
MANDEVILLE ART GALLERY UNIVERSITY OF CALIFORNIA, SAN DIEGO



B E T Y E S A A R



ADMA member

24 West 57th Street, New York, NY 10019 Tel: 212-247-0082 Fax: 212-247-0402

MICHAEL ROSENFELD GALLERY

Michael Rosenfeld Gallery is the exclusive representative of Betye Saar.

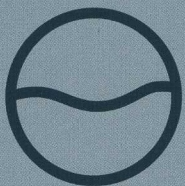
For more information on Betye Saar
visit us online at www.michaelrosenfeldart.com



THE ELEMENTS



AIR
[NEMOWENI]



WATER
[NEBI]



FIRE
[ASKODEI]



EARTH
[MANIAKIKI]



SEASONS: WINTER (SPRING INTO SUMMER)

*I stood in the empty narrow space
shivering slightly.*

I looked out on the bleak landscape.

*Bare trees in the chilled grey light,
random patches of snow*

*a few dry leaves clutching the memory
of fall's faded brilliance.*

*I visualize this space
filled with the remnants of winter.*



SKY STEPPIN'

SKY STEPPIN'
I'M HI' STEPPIN'
THE STAIRWAY TO THE STARS
WITH TWINKLE TOES
AND THE WIND
AT MY HEELS.



SLITHER

SLITHERING

SERPENTINE

SMOOTH

SOLID

SHAPES

SILENTLY

SLITHERING

SEPARATELY

SECLUDED

AS SHROUDED

SECRET

SCULPTURE

a work in progress



SMALL TOWN GIRL:
MEMORY BOX FOR BEATRICE

Site Visit: December 1, 1995
Des Moines Art Center

I am told that Perry, Iowa is only about twenty minutes from Des Moines. My mother was born there in 1901 of an Irish American mother (Emma), and a mixed African and Native American father (Alpert). A mixed marriage in 1898!

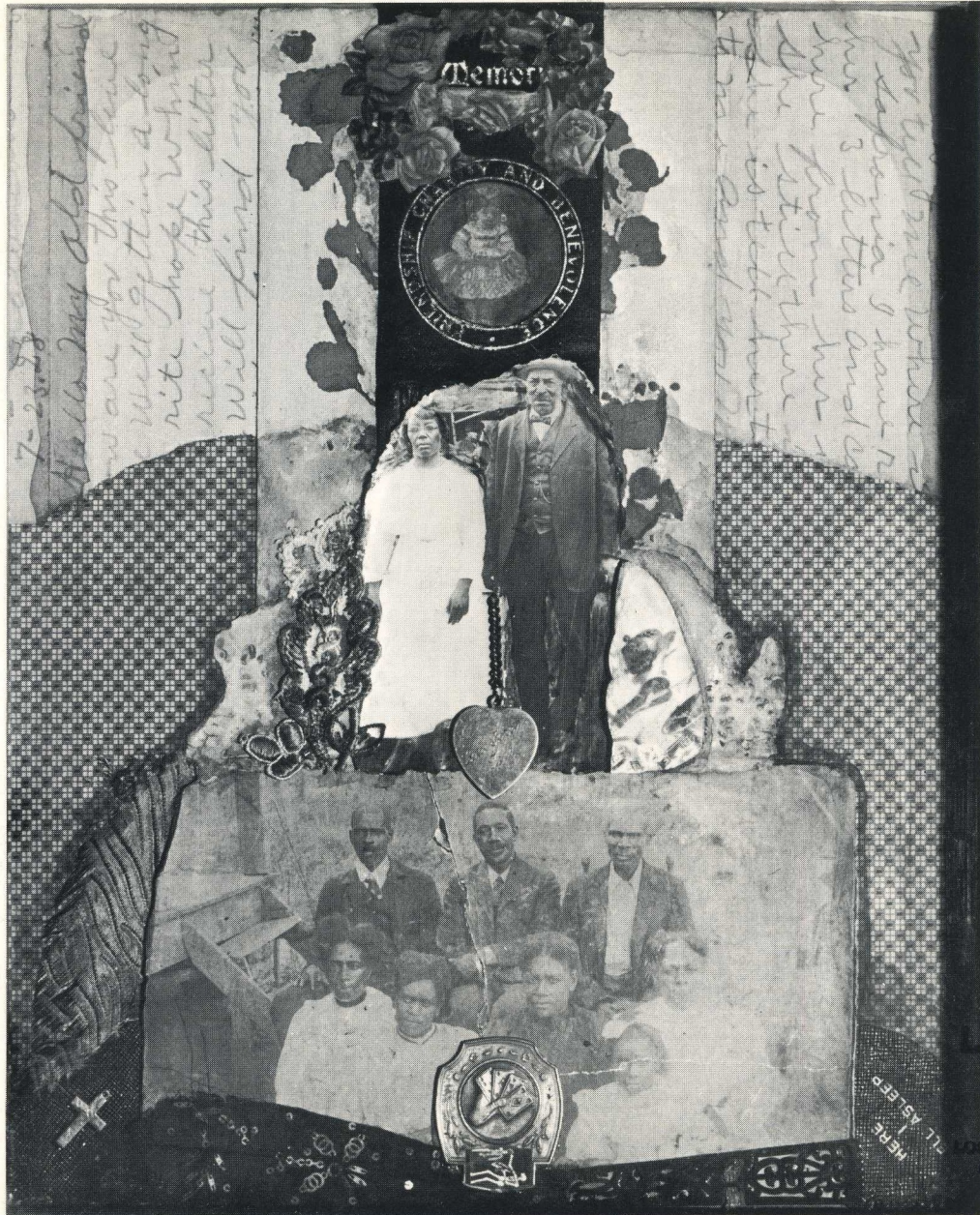
Studio: March 1996

I sort through my family photos and select a faded photo of my mother at approximately age three. She is standing by a fence wearing a sunbonnet and a big smile. (Not a trace of the sadness that would eventually come into her eyes.) Now, except from an occasional dream, I have almost forgotten the sound of her voice.

1996, 14 1/2 (h) x 10 1/4 (w) x 2 inches

Betye Saar

ONE-MAN





Betye Saar

Prints and Drawings

Reception

Monday June 6 8 PM

ANKRUM GALLERY

910 North La Cienega





BETYE SAAR

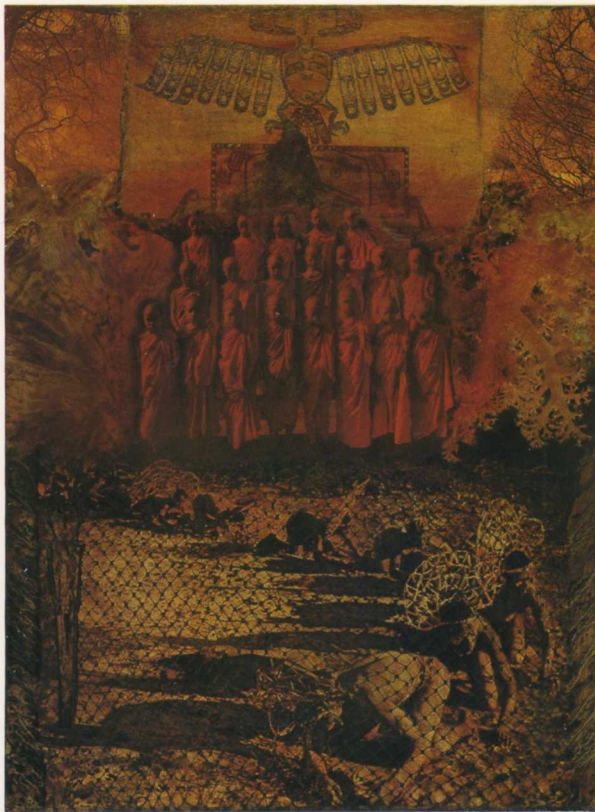
Jane H. Carpenter with Betye Saar

THE DAVID C. DRISKELL SERIES OF AFRICAN AMERICAN ART: VOLUME II

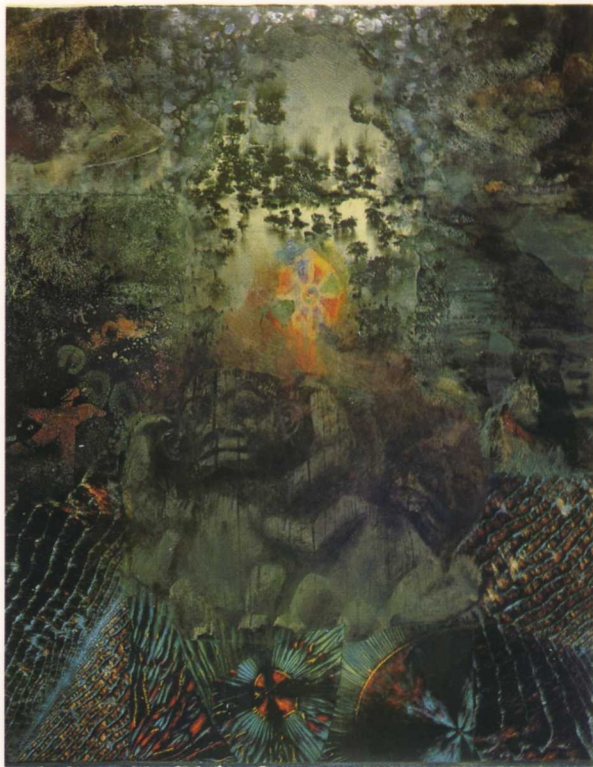




BETYE SAAR
Spirit Catcher, 1976-77
mixed media assemblage, 45"x18"x18"



BETYE SAAR
The Protector: Earth, 1977
mixed media collage, 19"x26"



BETYE SAAR
The Guardian: Water, 1977
mixed media collage, 19½"x24"



BETYE SAAR
Indigo Mercy, 1975
mixed media assemblage, 42"x18½"x12"



SAAR, BETYE

cover
Betye Saar
Guardian of Desires, 1988
free-standing assemblage
10 3/4 x 7 1/4 x 2 3/4 inches
collection of the artist

Alison Saar
Si j'étais blanc, 1981
carved wood, wax, cement,
tile, and glass
15 x 6 1/2 x 8 inches
collection of Betye Saar



Secrets, Dialogues, Revelations:

The Art of Betye and Alison Saar

July 14 through
September 30, 1990

Museum of
Contemporary Art,

Bricolage is a French word that means "construction or something constructed using whatever comes to hand." Cultural anthropologists use the term to refer to the ability of an individual or group to absorb the influences and materials of other cultures and incorporate them creatively into the native culture. The more commonly used word with a similar meaning in English is assemblage.

The art of Betye and Alison Saar is *bricolage* of the most inspired sort. The work of both women is profoundly multicultural, and draws on the long tradition of women making things of power and grace out of odds and ends of daily life (quilts, rag dolls, memento boxes) as well as on African American folk art.

Respect and an intuitive appreciation of other cultures (especially non-European) inform this work. Betye Saar has studied vodun, hoodoo, Shamanism, and the tarot. In addition to these spiritual/mystical sources, she has also studied Middle Eastern, Asian, and African art and culture. The work of her daughter, Alison, is less mystical, and reflects a tougher, more urban viewpoint. She, too, has been influenced by African art as well as naive art from Mexico, Haiti, the Caribbean, and African American folk art. In addition, Alison's work displays an engagement with contemporary urban black culture springing perhaps from her move to New York City from her earlier home, in Laurel Canyon in the Hollywood Hills.

continued to "gather power" and to generate new energies. Similar altar-like works included in this exhibition are *House of Ancient Memory*, 1989, *Water's Edge*, 1983, and *Dr. Damballa's JuJu*, 1989.

The work of both Saars reflects their environments. After a recent residency at the Massachusetts Institute of Technology, Betye

she sees these materials as indicators of a type of magic and uses them to underscore the complex dualities between nature and technology. One such work is *Guardian of Desires*, 1988 (illustrated). In this wall-hung assemblage, she has combined a death figure in a catlike mask with a carved wooden base and computer circuitry, weaving together mystic tradition and twentieth-century technology into a single powerful artwork.

Alison Saar: Myth, Society, and Power

Alison also uses found materials, but the type of materials she utilizes and the way she uses them differ from her mother's approach. Where Betye's work tends to be made up of many intact objects that

below, right
Betye Saar
Black Girl's Window, 1969
wall assemblage
35 3/4 x 18 x 1 1/2 inches
collection of the artist

below
Alison Saar
Invisible Man, 1985
mixed-media drawing and collage
104 x 50 inches
courtesy of Jan Baum Gallery,
Los Angeles



BETTYE SAAR

RESURRECTION:
SITE
INSTALLATIONS
1977 TO 1987

MAIN ART GALLERY

VISUAL ARTS CENTER

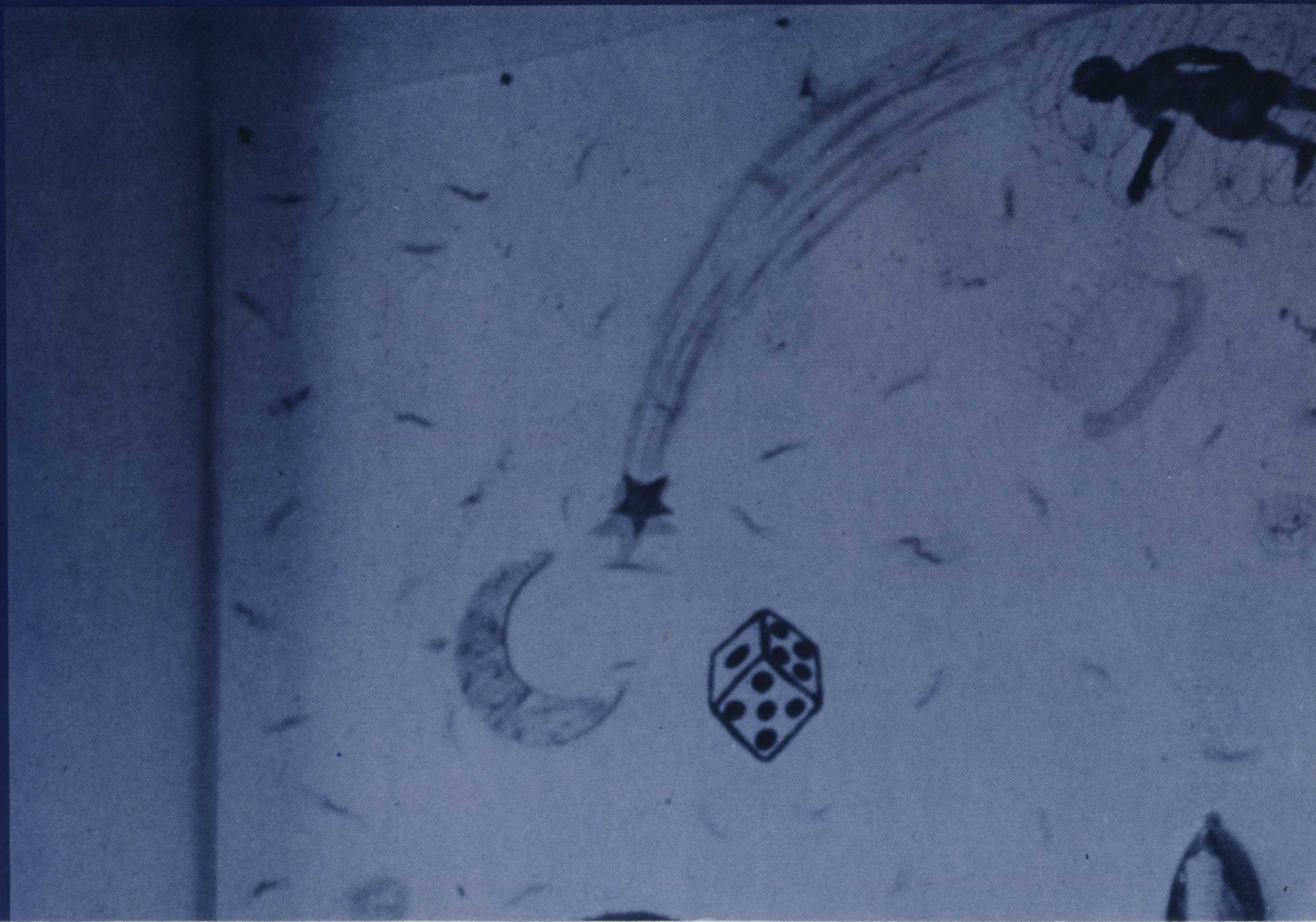
CALIFORNIA

STATE UNIVERSITY,

FULLERTON

FEBRUARY 6 —

MARCH 6, 1988



**RECEPTION:
SATURDAY**

FEBRUARY 6, 1988
HOURS 6-9 P.M.



ART GALLERY HOURS
MONDAY-FRIDAY, 12-4PM.
SUNDAY, 2-5 P.M.
CLOSED SATURDAYS
CLOSED FEBRUARY 15
FOR ADDITIONAL
INFORMATION CALL
(714) 773-3262
(714) 773-2037

DOCENT TOURS.

Friday, February 12, 12:15-12:45 p.m.
Sunday, February 21, 2:00-3:00 p.m.

**Additional tours
available upon request.
Please call (714) 773-3262.**

**This project is supported in
part by a grant from the
National Endowment for the
Arts in Washington, D.C., a
federal agency.**

Sponsored by the Art Department,
School of the Arts, Fund for
Instructionally Related Activities
Committee and The Art Alliance -
California State University, Fullerton



ARTWORKS

MEDIA RELEASE

NOVEMBER 11, 1982

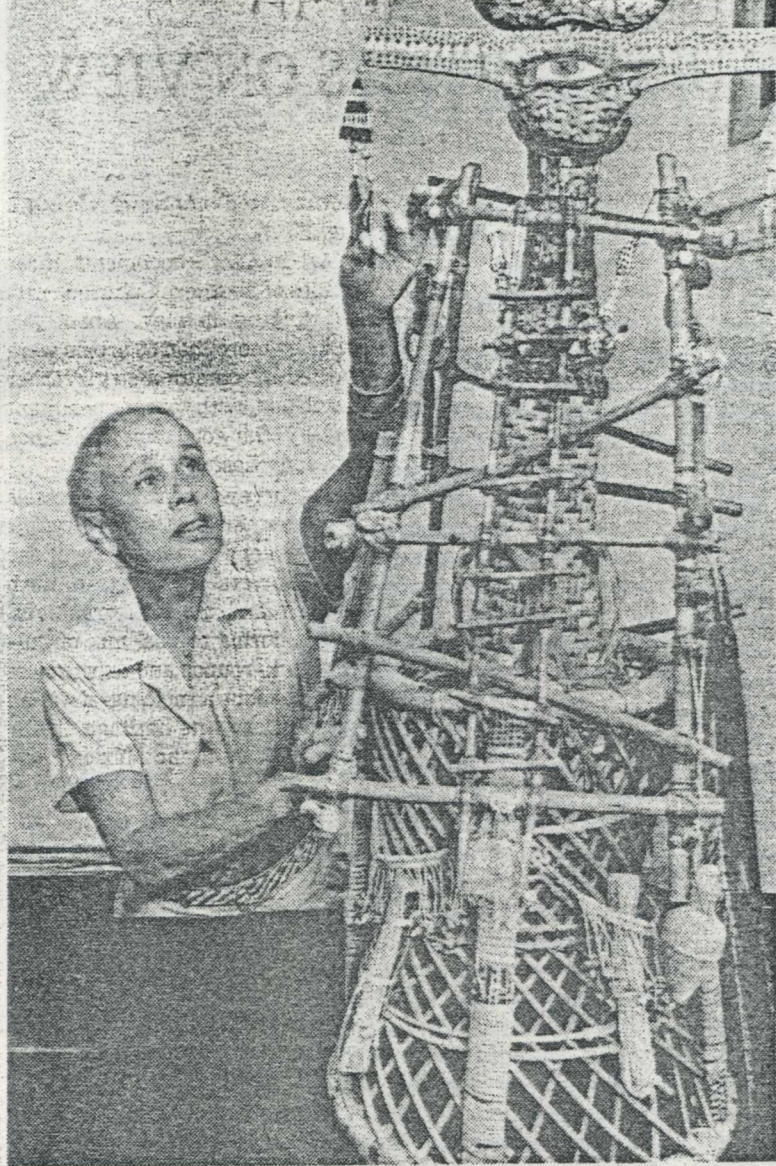
"ART IN BOOK FORM" WORKS BY BETYE, ALISON AND LEZLEY SAAR

AT ARTWORKS DECEMBER 3 - JANUARY 12, 1983

RECEPTION FOR THE ARTISTS ON DECEMBER 3rd from 7 to 9PM



A smorgasbord of books by the Saars (Betye, Alison and Lezley) can be classified as small sculptures, scrapbooks and texts with illustrations. Inventive and tactile, they seduce the viewer with their wit, beauty and playfulness.



KEN LURAS / Los Angeles Times

Betye Saar with her "Spirit Catcher" assemblage of baskets, feathers, bones, jewelry, etc.; 48 of her works are on view in L.A.

her role was to say, "All right, it's feminism, but not just white feminism."

Among works that first brought her widespread recognition were "recycled derogatory images" of black people. Saar collected post cards stereotyping blacks as buffoons or smiling servants, along with an Aunt Jemima apron and notepad. When she first incorporated the black purveyor of pancakes into an artwork called "the Liberation of Aunt Jemima," she meant to "put the image on the warpath" and to turn a negative into a positive.

As her work has developed, it has lost its punchy, political edge but gained resonance in other areas. Aunt Jemima has given way to beautiful black women in old photographs and, later, to a black hand, a turban or a shadow. "It's not so much a militant gesture as a black presence," Saar said.

Having added another exhibition to an already impressive resume,

Saar looks back on a life in art that has only recently seemed to be a career. "I was never convinced that I was an artist, so I didn't miss early recognition," she said. Winning a National Endowment for the Arts grant in 1974, having a PBS film made about her and staging exhibitions at the Whitney Museum of American Art and the Studio Museum of Harlem finally made her believe that she was a professional. "I don't think of myself as an art star. I'm just involved in steady progress that keeps going," she said.

"The worst problem for an artist is having nothing to say. I just have so many ideas—from nature, people, materials. The academic way of teaching stresses somebody else's vision. What I teach (at UCLA and Otis/Parsons) is that the only important thing is to be true to yourself. Look at things that are important to you, what's happening in your life. If you have that, you never run out of ideas." □

Contemporary Art Survey presents:

BETYE SAAR

November 16, 1978

7:30 pm

Dickson Auditorium (Room 216OE)
UCLA



LIBRARY
NOV 17 1978
LOS ANGELES COUNTY
MUSEUM OF ART

Betye Saar's work has been described as "celebrating the union of the diverse cultures of man through common ritual." Her work involves the nostalgic past, cumulative memory, and relationships between material elements and spiritual forces. She uses a wide range of physical articles ingesting a sense of voodoo, magic, animism, and Christianity throughout.

Ms. Saar has had solo exhibitions across the country including the Whitney Museum in New York and the Jan Baum/Iris Silverman Gallery in Los Angeles. She has also appeared in major group exhibitions at the Smithsonian Institute and San Francisco Museum of Modern Art among numerous others. Ms. Saar was awarded a National Endowment for the Arts grant in 1974.

Sponsored by: UCLA Department of Arts
PSGA Student Association
Committee on Public Lectures

No Admission Charge

Please Post and Announce

Public Cordially Invited

SAAR, BETYE

ONE-WAN



the folk tree collection

presents

" **betye saar** "

An installation of altered objects

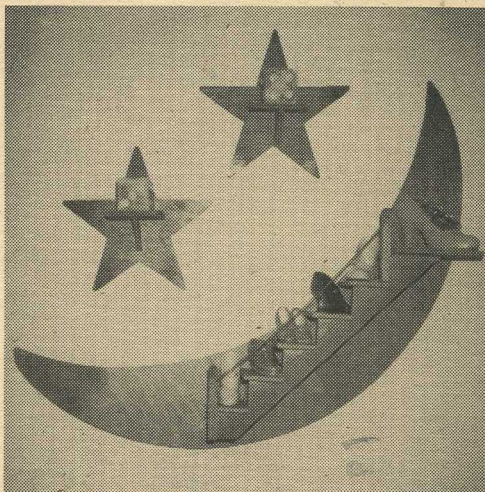


photo: stairway to the stars 1987

April 24 • May 30, 1993

reception for the Artist:

saturday, April 24, 2 • 6 p.m.

199 south fair oaks Ave.

pasadena

818 • 793 • 4828

Hours: M • T • W, 11 - 6

Th • F, 10 - 7

Sat, 10 - 6

Sun, 12 - 5